

THE MEDALLIST

VOLUME 2, NO. 1. PUBLISHED QUARTERLY AT OCEANSIDE, CALIFORNIA

THIS ISSUE of The Medallist is a little different from past issues. The reproductions of the medals are clearer - and the newsletter is longer! We can't guarantee to continue this format, but we will try. We welcome your help in filling these pages with letters and articles of interest to all collectors of commemorative and art medals. For inspiration, turn to page 5 for a few words from Hedley Betts, our first guest columnist.

THE MOLINARI COLLECTION, which consists of more than 1500 pieces as well as a comprehensive library pertaining to medallist art, has made its home at the Bowdoin College Museum of Art in Brunswick, Maine since 1976. It is one of the three largest public collections of medals and plaquettes in the United States, the others being the Kress in Washington, DC., and the Morgenroth at the University of California at Santa Barbara.

While the Kress and the Morgenroth collections consist entirely of Renaissance works, the Molinari is more all-encompassing, containing medals by more modern masters as well as examples by the finest 15th and 16th century medallists. If you are a student of the medal, the Molinari Collection gives you the opportunity to contrast the bold modelling of early 16th century Florentine Francesco da Sangallo with the massive work of David d'Angers done three centuries later. You can compare the clean lines of medals by the 18th century Hamerani brothers with the clear-cut beauty of those by J. C. Chaplain and note that the grace of 16th century German and Flemish religious art is echoed in the flowing lines of George Dupre's 1901 "Redemption". From old to new, the art of the medal is well represented here, in all its varying styles.

You must make an appointment to see the collection well in advance of your visit. To do so, write to either Museum Director Katharine J. Watson or to the Curator of Collections, John Coffey. The address is: Bowdoin College Museum of Art, Walker Art Building, Brunswick, Me. 04011. The museum is open Tues-Fri from 10-4, Sat 10-5, and Sun 2-5.

MUCH OF THE MOLINARI Collection is pictured in a very handsome volume which any medal collector will want to own. Ask Bowdoin about purchasing a copy, or check with a book dealer who specializes in works pertaining to medals. The book is Medals and Plaquettes from the Molinari Collection at Bowdoin College by Andrea S. Norris & Ingrid Weber, Brunswick, Me., 1976. It was published in both hard and soft cover, so you may want to inquire about availability and price of each.

WHAT TO DO NEXT - or -

CATALOGUING YOUR COLLECTION, Part III

In Parts I and II we talked about basics - putting your medals in order, numbering them, and recording all the observable information about them in a "little black book". We also mentioned the usefulness of the personal computer in compiling and sorting lists, and its limitations in providing a program spacious enough to accommodate the detailing of a medal collection. Things change overnight in the computer world, however. By now, you may be able to buy a program that will allow you to burn your little black book, sit down and tap away at that keyboard while an electronic - but warm - voice prompts the entry of your medal data in minutest detail.

Wherever and however you have done it, once you have recorded all of your medallist art, you would be wise to research it. The more information you compile, the more valuable your collection becomes. Besides, you will discover many fascinating facts about both the artists who created your medals and the subjects portrayed thereon.

You can probably begin your research right at home. After all, what medal collector doesn't own a book or two on the subject of medals? Also, if you collect medals on one specific theme, like snips or poets or pigs, you must have books on that same subject. We can assume that you are an expert in that area. Advice from us would be useless, as we don't collect pigs and poets. We will concentrate on books that deal with medals and medallists: what books to look for, where to find them, and what to do with the information once you have found it.

Let's begin with the last point. We'll assume that you own one reference book - Renaissance Medals from the Samuel H. Kress Collection by G. F. Hill and Graham Pollard, Phaidon Press, London, 1967. Working with this book and your alphabetical list of artists, you come across something that may be a match. Your entry reads:

Pisani (?). * 44. Sto??ia, Franciscus. No date.
Horse Head. AE Rd. 85 mm.

Kress # 5 is Francesco Sforza, Duke of Milan, by Pisanello, and the photograph of it reminds you of your medal. With your medal in hand, compare the two. Despite minor differences, it looks as if you have homed in on a near-clone.

Record the basic information which pertains to your medal, including a reference to Kress # 5 and the discrepancies in size, condition, marks, holing, etc. between the two. The authors of the book on the Kress collection have provided facts about the subjects of the medals as well as the artists. How much of this you record depends on your reason for collecting.

The complete numerical entry in your "little black book" (or in your computer) will now look something like this:

44. Pisanello. Sforza, Francesco. Horse Head.
1441(?) Ae Rd. 85 mm.

Obv. Bust, face left, of Sforza, in armour and tall cap.

Legend around: FRANCISCVS SPORCIA VICECOMES
MARCHIO ET COMES AC CREMONA D

Rev. Bust of charger, face left; three closed books; a sword.

Legend around: OPVS PISANI PICTORIS.

Condition: Holed twice at approximately 12 o'clock. Rim nicks. Lettering blurred.

Subject: Sforza, Francesco (1401-66) Fourth Duke of Milan.

Artist: Pisano, Antonio di Puccio, called Pisanello. (b. ca. 1395; d. 1455).

See: Kress # 5, 86 mm.

Purchased 11-72 from JGR. No provenance. Paid \$250. Value \$500. ?

Comments: Probably a later cast - check further.

Such an entry is thorough enough for almost anyone. If you collect medals of horses and you purchased this piece for the charger with the flaring nostrils on the reverse, you won't much care about the Duke on the obverse. The possibility of owning an original Pisanello may have piqued your interest, however, or you might be curious about the life of Francesco Sforza. In either case, you will be off to the library. We'll talk about that in Part IV of CATALOGUING YOUR COLLECTION.

FEATURE MEDAL There are several mysteries about the feature medal for this issue, and we're going to attempt to solve some of them right now. Eleanora di Toledo, wife of Cosimo I de' Medici, is the subject, and Giovanni Zanobio Weber, active in Florence around the end of the eighteenth century, was the artist.

The first mystery is in the attribution of the piece. It is signed quite clearly, I. V. on the obverse, and I. Weber on the reverse, and yet Forrer's Biographical Dictionary of Medallists (the authoritative work on medallists), tells us that it was created by Lorenzo Weber. The Eleanora piece is one of a series of medals on the early Medici, and Forrer assigns the entire lot to Lorenzo. All of these medals are signed I.V., the Latin version of the initials J.W. (Giovanni, or John, is Ioannes in Latin, and, of course, V is used in place of W as the latter is non-existent in the ancient alphabet.)

In their book on the Molinari Collection, authors Andrea Norris and Ingrid Weber make restitution to Giovanni on the Medici series, five of which are in that collection. Norris and Weber also clear up another mystery which Forrer seems to have created when he stated that Lorenzo and Giovanni were brothers. This struck us as a bit odd, since the former was active between 1720 and 1757, and the latter from 1760 and 1805. Norris and Weber say that Lorenzo Weber was Giovanni's uncle, not his very senior sibling.

(Their reference for this is Lankheit, which we've not seen. We will include it in our bibliography, however.)

Despite their rather Germanic surname, both medallists are assigned to the Florentine school. Lorenzo Maria Weber was either the son (Forrer) or the grandson (Norris & Weber) of a German officer in the service of the Medici. He studied with Soldini, was Mint Master at Florence, and seems to have spent most of his life in the employ of the Medici. His dates are 1697-1764, according to Norris and Weber.

Giovanni Zanobio Weber's life is even less well documented than that of his uncle/brother. No one ventures to guess where or when Giovanni was born, although he is also considered a Florentine. It is assumed that he studied at the Vienna Mint under Widemann. This theory is espoused by our old friend Forrer, and it is based on - guess what? - a set of initials. They are I.Z.V. and they appear on a 1763 pattern tialer of Francis I of Austria. Vienna Mint records make no mention of Giovanni Weber, however.

Furthermore, having admired some of Widemann's artistry, we very much doubt that he would have wanted to take on young Giovanni as an apprentice. Widemann's medals are sophisticated, elegantly Baroque, and very finely drawn. Giovanni Weber's medals are one-dimensional, anatomically comical, and crude. Widemann and Weber go together about as well as Rembrandt and Grandma Moses.

481-7630
ST LOUIS, MISSOURI 63131

MISSOURI NUMISMATIC SOCIETY
5005 SO. GRAND AVE.

THE MEDALLIST

In proof of this assessment, we show a photograph of Giovanni's medal of Eleanora of Toledo. As you can see, the figure lacks life and sparkle. She is also strangely unattractive with her overlong nose balanced atop her sneering lip. Her cheek is mumpishly plump, and her neck is coarsely short. We can tell that she is attired in fine clothing adorned with pearls, but these could have been drawn by a child of four.

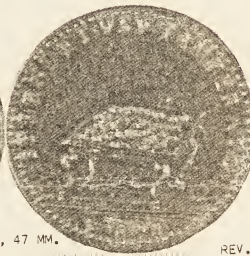
ELEANORA OF TOLEDO BY GIOVANNI WEBER

OBV.



BRONZE, 47 MM.

REV.



was Eleanora really ugly? There is a painting of her in the Uffizi Gallery in Florence which answers this question with a resounding "No!". It is by Agnolo Bronzino and is considered by critics to be the painter's finest work. Weber, living in Florence, would certainly have known of the painting (which has always been there) and must have used it as a model. It was completed in 1546 when Eleanora was in her early thirties, a most handsome woman with broad brow, long (and elegant rather than drooping) nose, sad liquid eyes, and soft full lips.

That Giovanni used the painting in making his medallion portrait is verified by Eleanora's attire. In the painting, she wears a hairnet of gold and pearls, earrings of pendant pearls, a richly embroidered gown set with jewels and ropes of pearls, and more pearls around her neck. On the medal Eleanora is equally pearl-encrusted.

Incidentally, Eleanora was buried in this costume, initiating a custom followed by the Medici family thereafter. When an official State commission opened her coffin in 1857 (too late for Giovanni Weber to have seen it), Eleanora was instantly identified by her dress - the same one she wore when Bronzino painted her.

Weber may have used an older medal as a model, of course. There is a bronze portrait of Eleanora (Kress # 342) which was done during her lifetime, either by Domenico Poggini (1520-1590) or Domenico

di Polo di Angelo dei Vetri (1490?-1547). We lean towards dei Vetri as the medallist, but that is fodder for another discussion. Whichever Domenico executed the contemporary likeness, he did not flatter Eleanora greatly, but neither did he imbue her with the coarseness so evident in Giovanni Weber's much later depiction. Eleanora is dressed very simply on the older medal, with nary a pearl to be seen.

The legend around Giovanni's portrait of Eleanora reads: ELEANORA . TOLETANA . COSMI . M.D. ETR . Vxor. This translates: Eleanora of Toledo, wife of Cosimo, Grand Duke of Tuscany (Etruria). Technically, this is erroneous as Cosimo was not made Grand Duke until after Eleanora's death. They were married in 1539 when she was about eighteen and he was twenty. Eleanora bore him eight children and was Cosimo's beloved friend and advisor throughout their twenty-three years together. She died in 1562 aged about forty-one years.

Her death was part of a terrible tragedy in Cosimo's life. Eleanora and two of their sons died within a month, all of malarial fever. Cosimo's enemies circulated stories about the deaths - that one brother murdered the other and that their vengeful and grieving father did away with both the second lad and their distraught mother - which persisted well into modern times. Contemporary documents, which include many letters written by Cosimo to his wife and children, prove that he did not murder any of his own family.

He would have been foolish to do away with Eleanora who is described by her biographer C.F. Young as a "second founder to the family, so great was the assistance she brought to Cosimo". Eleanora was rich. She was the only child of the influential Don Pedro di Toledo, and she brought wealth and political power to Cosimo when the Medici fortunes were at an ebb. With Eleanora's money, Cosimo was able to finance several vast ventures, including the building of the Pitti Palace, the creation of the Boboli gardens, and the mounting of archeological excavations which yielded treasures such as the Etruscan chimera.

All of which brings us to another "mystery", the meaning of the reverse of Weber's medal of Eleanora. The picture is of a scroll-legged table covered with small round objects which are identified by Norris and Weber as medals. The legend around reads: SPLENDET . VSV . TEMPERATO. Our Latin scholar tells us that this translates into: RICHES USED WISELY. This seems a succinct and apt motto for the subject's life. We believe that the objects on the table are indicative of Eleanora's fortune and are

coins rather than medals. Giovanni Weber may not have been the greatest of artists, but he was capable of doing what the finest medallists have always done: creating a work of art in which the reverse compliments and enhances the obverse.

IT SEEMS ONLY FAIR to devote a few words to the work of Lorenzo Maria Weber. His work was elaborate verging on rococo. One of his heavy cast medals, a portrait of Leopold Joseph, Count von Daun, is shown here. When you compare it to Giovanni Weber's medal of Eleanora, you will have trouble convincing yourself that the two men were related at all.

The Count is shown wearing a curly wig which frames his somber countenance. His garments flow over his shoulders, and he wears a military cross. He looks pensive and somewhat fatigued. The legend above him reads: LEOPOLDVS COMES A DAVN, and the signature on his right sleeve is L.M.V..

The reverse of the medal is of Mars resting on the spoils of battle while the wind blows a breath of peace across his helmet towards a sheaf of wheat. To his right is an eagle which raises its empty talons. The legend around reads: CVNCTANDO RESTITVIT REV. The body of the god of war is well formed; his bulging thigh is defined by a tunic, his toes are separated by the thongs of his sandal. The fat-faced wind is surrounded by scallop-shaped lines, and the rather scrawny eagle is well feathered.

The subject of Lorenzo's medal, Leopold, Count von Daun, Prince of Thiano, was born in Vienna in 1705. He was an Austrian field marshal who served in Sicily in 1718 and in Italy and on the Rhine in the War of the Polish Succession (1734-35). In 1754 Maria-Theresa made him a knight of the Golden Fleece and created him Prince of Thiano. He was a seemingly tireless warrior who was able to keep Frederick the Great at bay for most of his career. He died in 1766.

Bibliography, with specific page references:

1. Dall'i Regoli, Gigetta, Jffizi, Florence, "Newsweek's Great Museums of the World series, New York, 1963. (pp 120-121.)
2. Encyclopaedia Britannica, 14th Edition, 1929. (Vol 7, p 72.)
3. Forrer, L., A Biographical Dictionary of Medallists, 3 Vols., London, 1904--1930. (Vol 6, p 406.)
4. Hill, G. P. & Graham Pollard, Renaissance Medals from the Samuel H. Kress Collection, Phaidon, London, 1967. (p 59, pp 62-64; plates 315, 316, 339-346).

5. Lankheit, K., Florantinische Barock Plastik, Munich, 1962.

6. Norris, A. & Ingrid Weber, Medals and Plaquettes from the Molinari Collection at Bowdoin College, Brunswick, Maine, 1976. (pp 49-50; medal # 164.)

7. Young, G. F., The Medici, The Modern Library, New York, 1930. (ch xxiv, pp 551-599.)



OBV.

LEOPOLD JOSEPH, COUNT VON DAUN

BY LORENZO MARIA WEBER

CAST BRONZE, 74 MM.



REV.

IF YOU MISSED the recent exhibition in Washington, DC, you can send for the catalogue. Ask for it by name: "Peace and Friendship: Indian Peace Medals in the United States". Send a check for \$3.70 (which includes postage & handling) made out to Smithsonian Institution, to: Museum Shop, National Portrait Gallery, F Street at Eighth NW, Washington, DC 20560.

AUCTION NEWS - World Art Medals' mail bid auction #11 which closed on March 8, proves that there are a lot of active medal collectors out there. Ten of the twelve Circle of Friends of the Medallion series sold, with two going at estimate, three below, and five well above. Of these, the highest price of \$80, was commanded by Newman's delicately rendered Joan of Arc. The Louis XIV medal which we pictured in our last issue also sold for more than the estimated price of \$53.

World Art Medals' next mail bid sale will be in July, so be sure to write for a catalogue. If you are a successful bidder, you will receive a year's worth of catalogues for free; otherwise, the cost is \$10. You may also purchase catalogues of past auctions - valuable as reference works and for the high quality of the photographs therein.

In fact, World Art Medals has received so many compliments on their photography they are now offering their services to collectors and dealers. They will photograph one medal, obverse and reverse, for \$5. If you are interested in having several medals - or your entire collection - done, write for details to: World Art Medals, POBox 6601, Philadelphia, Pa. 19149.

MORE AUCTION NEWS: Although not a medal auction exclusively, the May 29 Kurt Krueger mail bid sale boasts hundreds of lots of medals. We have not seen the catalogue so we cannot tell you more. The filer mentions world medals, Lincoln, and Jenny Lind. To obtain your copy of the catalogue, you must send \$4. In advance to: Kurt R. Krueger, Suite H, 160 N. Washington, Iola, W. 54945. Tell him that you want the May 29 Auction Catalogue.

WE ARE PLEASED to share the following article with you. It was written by a very knowledgeable collector and dealer, and it contains some very sound advice.

THE DISPLAYING, STORING AND PROTECTION OF MEDALS

by Hedley Betts

Medals are generally works of art, and can be best appreciated when they are openly on display, but medals are also valuable and need the protection of a safe or a security system. There is no single system of display or storage that will satisfy everybody's needs, but there are several that can be adapted to suit most collectors' requirements.

The first requirement is, surely, adequate insurance coverage. If medals are to be kept in a home or office, it is important to make this clear to your agent, as most insurance companies will insist on at least elementary security precautions. Although

your insurance company may not require it, it is a good idea to maintain full descriptions of your medals and even to have photographs taken of them.

Medals are naturally durable and few precautions need to be taken to protect them from deterioration, but continued exposure to damp, salty or badly polluted atmospheres could be harmful. In such circumstances it is probably best to keep medals well protected in a safe or a reasonably airtight display case. Some collectors protect their medals from deterioration by varnishing them or coating them with vaseline. This is a matter for personal taste. I would not choose to tamper with medals in this way.

If you have decided to display your medals, this can be done with show cases, either flat (on a table for example) or hanging on a wall. Flat cases have the advantage of being easily rearranged. Cases, vertical on a wall, occupy less space and are more readily seen upon entering a room. Medals in vertical cases can be displayed on stands or shelves, or on pins or ledges on a slightly sloping background. The drawback of cases is that medals can not be picked up and reverses can only be seen with the help of an arrangement of mirrors or the use of photographs.

Stands offer an alternative that allows medals to be picked up. They can be arranged anywhere. Unfortunately, without the cover of glass, medals will gather more dust, but an occasional dusting with a soft brush or a photographer's compressed-air duster will take care of this.

A collector wishing to keep his medals at home and preferring to be more discrete can keep his medals in a cabinet with shallow drawers. I once made use of an old butterfly cabinet. It had drawers with glass covers that lifted out and set the medals off very attractively. Glass covers are really not necessary and any cabinet with shallow drawers could be used.

[Editor's Note - We use an old sheet music cabinet. We found it at an antique mall where, because of its limited use, we were able to purchase it for a song.]

Some woods contain resins that could eventually discolor a medal (mahogany and some other hard woods are safe). A wise precaution is to prevent medals from having direct contact with the drawers. For example, a lining of felt can be used. In time medals, kept in drawers, will sometimes begin to show slight wear, or "cabinet friction", caused by movement while drawers are opened and closed, so a little care is prudent. Partitioning the drawers reduces the likelihood of medals touching each other and makes keeping medals in some sort of order easier. A simple way to partition drawers is to

place medals in shallow cardboard boxes. This way several different sizes can be kept together.

The finest cabinets are those that are purpose-built with drawers having circular wells to house medals. Antique cabinets of this kind are very rare, and it is expensive to have them built. A growing collection of different sized medals is difficult to arrange in such a cabinet.

Space is the restricting factor when keeping medals in a safe or safe deposit box. There are trays available, with square compartments, that can be used. They also come in carrying cases. They allow medals to be seen easily, but they are bulky and fit only in larger safe deposit boxes.

Placing medals in envelopes reduces them to their smallest dimensions for storage. It is tempting to keep medals in clear envelopes, but there is a hazard in this. Some clear envelopes contain oil-based chemicals that can eventually react with the surface of medals. Silver medals may develop a whitish hue and bronze medals will take on a green film. There are clear envelopes that are safe for long term use, and most paper envelopes seem to be safe. Even so, it is surely worth checking, from time to time, on medals being stored.

HB

MEET THE MEDAL DEALER - RICHARD MARGOLIS has been buying and selling medals since 1958. He is a founder and organizer of the New York International Numismatic Convention held each December, and he attends most other major coin shows, both national and international.

When asked about his specialty, Richard replied: "I deal in fine commemorative medallions of the world up until approximately the 1930's. I collect European commemorative medals from approximately 1763 to 1789, especially (but not exclusively) those with an American connection. I am particularly interested in the period following the Seven Year's war which includes the American Revolution, and which leads up to the French Revolution."

Richard has some unusual advice for medal collectors: "Don't overlook pieces, especially portrait medallions, in materials other than gold, silver and bronze. There are many fascinating pieces in terra cotta, Jasperware, basalt (the latter two utilized especially by Wedgwood), etc., which are neglected by most collectors."

We count ourselves among Richard Margolis' satisfied customers. If you would like to add your name to this list, drop him a line telling him what your interests are. Richard Margolis Coins and Medals of the World, P.O. Box 2054, Teaneck, N.J. 07666.

ONE MORE BY GIOVANNI WEBER...This is another in the Medici series. The subject is Joanna of Austria, a daughter-in-law to Eleanor of Toledo. Chances are good that the two never met however, as Joanna's marriage to Francesco I took place in 1555, three years after Eleanor's death. The marriage was arranged by Cosimo I who considered the daughter of Austrian Emperor Ferdinand I to be a good match for his eldest son, Francesco.

Francesco and Joanna hated each other for every minute of their thirteen-year marriage. Joanna felt that she had married beneath her station, and even though she was the first Grand Duchess of Tuscany, she had nothing but contempt for the region and its people. She bore Francesco six children, only two of which survived childhood. When she died at age 31 in 1578, Francesco promptly wed his mistress.

On the medal, Joanna, attired in a cap and high-necked dress, has a cooated, fleshy face. The legend reads: IOANNA. AUSTRIACA. M.D. ETRURIAM, and the signature below the shoulder is L. V. This time Giovanni was correct in portraying an ugly woman, for Joanna was "plain in appearance and unattractive in manner". The reverse of the medal, although lacking style and appeal, is perfect for Joanna. An eagle (Joanna) carrying four eaglets (her children) flies above the clouds. The inscription reads AD. L. THERA (to heaven).

I. Young, G.F., The Medici, ch. xxv, p. 530.

JOANNA OF AUSTRIA BY GIOVANNI WEBER



MYSTERY MEDAL NEWS - We have found the subject of Mystery Medal # 1. Complete details will be reported in the September issue. We need more Mystery Medals! If you have one that's been puzzling you - or one that you think would be a challenge to our readers - please send in a black and white photo and a brief description of it.

ENCLOSED IS MY \$5.00 CHECK FOR A YEAR'S SUBSCRIPTION TO THE MEDALLIST.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

MAIL TO: THE MEDALLIST, P.O. Box 569152
OCEANSIDE, CA. 92056

THE MEDALLIST

VOLUME 2, NUMBER 2, SEPTEMBER 1985. PUBLISHED QUARTERLY AT OCEANSIDE, CALIFORNIA

LIBRARY LORE - or -

CATALOGUING YOUR COLLECTION, PART IV

In our first article on cataloguing, we mentioned the lending service of the A.N.A. Library in Colorado Springs, Colorado. If you are not a member of the A.N.A. (American Numismatic Association), it is worth your while to become one - if just for the privilege of borrowing books from the library. It houses well over 400 books and catalogues on the topic of medals. These, plus an assortment of periodicals on the subject, are available to members in the A.N.A.'s "unique borrow-by-mail program".

For membership information, write to: A.N.A., PO Box 2366, Colorado Springs, Co. 80901.

The A.N.S. (or American Numismatic Society) in New York City, also has a lending library. Theirs operates on the Interlibrary Loan System in conjunction with participating U.S. public libraries. Ask your local librarian for help.

To get the most out of your nearby library, the first thing to do is to learn how to use it. Introduce yourself to the Reference Librarian. Explain what you're trying to do. He or she will guide you to bountiful reference sources such as the Readers' Guide to Periodical Literature. He will show you how to look up specific information on microfiche readers and point you to the section of stacks that hold the books you need.

University and college libraries, which rely heavily on donations from alumni, have all kinds of wonderful stuff for researchers to peruse. For example, the U.C.S.D. library yielded up a rich vein of information on early 20th century medallists in bound volumes of "International Studio" magazines dating from 1897. If you live near a university, find out now you may obtain a card - usually provided for a nominal fee. Of course, you will be able to use the library without a card, but it is so much more enjoyable to be able to work with the books in your own home.

Some volumes, designated as Reference with a capital "R", may not be checked out by anyone, so plan to spend many hours amidst musty books and giggling students. Bring your alphabetical lists as well as your "little black book", extra paper, pens, your reading glasses, and a sandwich or two. It's a good

idea to pack everything in a briefcase, and it's also clever to make a check-list - and to use it.

We list below some of the more useful reference works for medal researchers:

Forrer, Leonard. Biographical Dictionary of Medallists, Coin, Gem and Seal Engravers, 500 BC - AD 1900. 8 Volumes. London 1904-1930.

Thieme, U. F. Becker, F.C. Willis, H. Vollmer (editors). Allgemeines Lexikon der Bildenden Künstler. 37 Volumes. Leipzig 1907-50. (Usually referred to as Thieme-Becker, this is a real challenge if your German is as "good" as ours.)

The Art Index, "a cumulative author and subject index to a selected list of fine arts periodicals and museum bulletins". The H.W. Wilson Company, New York, 1933 to the present.

If you can't find a copy of The Art Index, use the following. It is also published by The Wilson Company, and it can be found in most public libraries. It does not list museum bulletins.

Readers Guide to Periodical Literature. The H.W. Wilson Company, New York, 1890 to the present.

Other books to look for follow. Some libraries will allow you to check these out - if they have them at all.

Hill, G. F. and Graham Pollard. Renaissance Medals from the Samuel H. Kress Collection at the National Gallery of Art. London 1967.

Freeman, S. E. Medals Relating to Medicine and Allied Sciences in the Numismatic Collections of Johns Hopkins University. Baltimore 1964.

Salton, M. & L. The Salton Collection, Renaissance and Baroque Medals and Plaquettes. Bowdoin College Museum of Art. Brunswick, Maine 1965.

Norris, Andrea S. & Ingrid Weber. Medals and Plaquettes from the Mallinari Collection at Bowdoin College. Brunswick, Maine 1976.

Julian, Robert W. Medals of the United States Mint: The First Century, 1792-1892. Edited by N. Neil Harris. TAMS, El Cajon, Ca. 1977.

World Art Medals continues to bring us handsome catalogues and well-rounded auctions. Their latest, Maid Bid Sale Number 13, will close on Sept. 27, 1985. Featured are several City of London Medals, dating from 1831 to 1897, most of which are in the original cases. The most outstanding of these is #116, the Dedication of Epping Forest (City of London #17), a double presentation set. The reverse by Wiener is a perfect example of medallist art at its best. Also up for bids are 50 Napoleonic pieces, two unique National Geographic award medals, and a number of Olympic commemoratives. To get in on the action, send your request for a catalogue to: World Art Medals, POBox 6601, Philadelphia, Pa 19149.



UP FOR BIDS IN WAM'S SALE # 13

Queen Victoria by Ch. Wiener

Count von Zeppelin by K. Goetz



MISSOURI NUMISMATIC SOCIETY
5005 SO. GRAND AVE.
ST. LOUIS, MISSOURI 63111
481-7630

HOW SAINT-GAUDENS LOST HIS TEMPER - AND HALF A MEDAL

"Mr. Carlisle's may be the legal right to combine my work with that of another on the same medal, but the rare shamelessness of such offense will be appreciated by all my confreres at home and abroad, and it is as much in their interest as in my own unbridled astonishment that I make this protest public." ¹

These steaming words are excerpted from a letter written by Augustus Saint-Gaudens to the New York Tribune. The year was 1893, and a United States Senate Committee had just rejected his design for the reverse of the world's Columbian Exposition Commemorative Presentation Medal - a piece that Saint-Gaudens had been commissioned to do. He must have had a premonition of this rejection. The great

sculptor had turned down three offers of \$5,000.00 before finally agreeing to design the medal.

Rather than use Saint-Gaudens' reverse, the Committee opted to hybridize his medal with a design by the "commercial medallist" ² Mint engraver Charles E. Barber.

Saint-Gaudens' submission for the obverse was of Columbus landing in the New World. He had balanced this design with his reverse: the figure of a nude youth in the classic Greek "hip-shot" pose. Before the medal was struck, an employee of the Page Belting Company of New Hampshire gained access to the plaster cast at the mint. The man's sketches of it were made into letterheads and circulated by Page Belting with the claim that they had won the medal and that they were authorized to use it. According to Augustus' son Homer, the reproduction was "so villainous that the boy, who on the original stood as a bit of artistic idealism, appeared in all the vulgar indecency that can be conveyed by the worst connotation of the word nakedness. At once the morality for which our nation is notorious took fire." ³

Members of the press descended upon Augustus at his New Hampshire home and studio. Augustus' wife, in a letter to her brother, described a most unwelcome 2 a.m. visit from one bold reporter "who was almost kicked out of the house by the irate sculptor, only as his feet were bare he thought it would hurt him more than the man." ⁴

Editorials all across the country snickered and giggled like naughty boys at Saint-Gaudens' "immoral" design. Church sermons blazed with this "nasty" toddler. As a result of the uproar, the nude lad was rejected.

Even though it went against his artistic sensibilities, Augustus modified the design with discreetly placed drapery. That too was rejected. Totally outraged, he submitted a third model which consisted of nothing more than the inscription and the small figure of an eagle.

"I had this time in my composition - scrupulously turning from classic thought of humanity, draped or undraped - surely avoided all erotic insinuation by the substitution, for the offending figure, of 'The Bird', whose fair fame is beyond suggestive possibilities." ⁵

Incomprehensively, the Committee rejected this design as well.

The medal was struck with Saint-Gaudens' obverse design of Christopher Columbus setting foot on the shores of the western world. Columbus stands with



COLUMBIAN EXPOSITION COMMEMORATIVE

OBVERSE BY A. SAINT-GAUDENS REVERSE BY C. BARBER

his head upraised, his arms outstretched, and his right foot forward. Behind his billowing cloak three crewmen are partly visible. The scene is simple yet dramatic.

The chosen reverse is Charles Barber's somewhat overwrought design. It consists of two winged female figures, one with a trumpet and one with a tablet, kneeling on either side of a globe, all atop a scroll which contains the inscription. The latter is flanked by flaming torches. Below it, and partially obscured by it, is Columbus' ship, the Santa Maria.

If the nation's "notorious" public morality was outraged by the bare-bosomed females crouching on the scroll, if public taste was offended by the overall fussiness of Barber's design, we can find no record of it. The press and the public were too busy laughing at another commemorative piece by the "commercial medalist" - the Columbian Exposition souvenir half dollar.

The September, 1893 issue of The Numismatist quoted from an editorial in the Galveston Daily News:

"The front side of the coin has an elegant likeness of the late Sitting Bull. This, however, is said to be meant for Columbus." ¹

The Boston Globe was quoted as saying: "The first view of the new Columbian souvenir coin inevitably leads to an expression of regret that Columbus wasn't a better looking man." ²

And a treasury official was reported to have remarked, on viewing the first strikes of Barber's Columbian half dollar: "They are the ugliest coins I ever saw." ³

Saint-Gaudens must have revealed in such commentary, especially following his own bout with the press. After all, Augustus had only been accused of drawing dirty pictures - no one said he was a poor artist.

Curiously, the original reverse design of the nude lad may not have been by Augustus Saint-Gaudens at all. Letters written by his sister-in-law indicate

that Augustus' brother, Louis, executed the figure - under Augustus' direction, of course.⁴ Augustus had many studio assistants who worked with him on his carvings. Among them were Frederick MacMonnies, Bela Pratt, and John Flanagan.¹⁰ Apparently it was acceptable to have the work of two artists combined - as long as Saint-Gaudens could select the other artist - and supervise his work. And as long as the work was of a caliber close to, if not on a par with, that of The Great Saint-Gaudens.

For anyone brave enough to look at it, a few casts of the original version of the Columbian Exposition medal do exist. These are in the Smithsonian Institution, at the United States Mint in Philadelphia, the Boston Museum of Fine Arts, and the American Numismatic Society in New York. We are certain that they must be viewed by appointment only, so be sure to let them know of your intended visit.

If you can settle for a photograph, the original is pictured in The Work of Augustus Saint-Gaudens by John H. Dryfhout which is listed in our footnotes below. Mr. Dryfhout's book is a must for any Saint-Gaudens fan.

Examples of the final version of the World's Columbian Exposition Commemorative Award Medal are at the Fogg Art Museum in Cambridge, Mass., at the R. W. Norton Gallery in Shreveport, La., and at the Mount Holyoke College Art Museum in South Hadley, Mass.

For those who wish to feast their eyes on the World's Columbian Exposition souvenir half dollar, please see page 322 of the Schwarz book footnoted below.

Footnotes:

1. Saint-Gaudens, Homer, The Reminiscences of Augustus Saint-Gaudens, The Century Co., New York, 1913, Vol II, p 72.
2. Ibid., p 67.
3. " pp 66-67.
4. Tharp, Louise Hall, Saint-Gaudens and the Gilded Era, Little, Brown, Boston, 1969, p 253.
5. Saint-Gaudens, Homer, op cit, p 68.
6. The Numismatist, Vol 6, No 7, Sept, 1893.
7. The Numismatist, Vol 6, No 1, Jan, 1893.
8. The Numismatist, Vol 5, No 6, Dec, 1892.
9. Dryfhout, John H., The Work of Augustus Saint-Gaudens, University Press of New England, Hanover and London, 1982, p. 202.
10. Ibid., p 316.

MEET THE MEDAL DEALER. This issue's featured dealer is SALVATORE FALCONE of San Jose, California. In Sal's words: "I have been buying and selling fine medals for some 15 years. Historical and aesthetic appeal drew me to them. My favorite areas are European Renaissance and Baroque periods, with, of course, an emphasis on Italian pieces."

Sal does deal in coins and jewelry as well as in medals, but we suspect that he may be fondest of the latter. His stock includes some fascinating and unusual medals - and Sal is full of information about them all. His knowledge of foreign languages and his natural curiosity are useful tools in this field. It is obvious that Sal delights in his work, and it is a delight which he loves to share with others.

Sal and his wife, Barbara, run a shop called Falcone Jewelry and Coins at 985 So. Bascom Ave in San Jose, where their hours are 10 to 6 daily, unless they are out of town working at a coin show. As they do this with some frequency, you would be well advised to telephone or write before you visit. Sal Falcone, POBox 3066, San Jose, Ca. 95156; Tel. 408-292-2221.

THE HOWARD DITTRICK COLLECTION

This collection should pique the curiosity of anyone who is filling his cabinet with bronze portraits of physicians. It is at the Howard Dittrick Museum of Historical Medicine in Cleveland, Ohio. Dittrick Museum Collection Manager Lisa J. Schott responded to our request for information with these warm words:

"We do have a catalogued medal collection, mainly medical, of approximately 500 medals. They are in storage but can be seen by appointment simply by calling me at the museum during our hours which are Monday through Friday from 10 - 5. The number is 216-368-3648. The medals are catalogued into the following categories: MEDICAL: general, personal, meetings, tokens, and organizations; and NON-MEDICAL: general (consisting chiefly of war medals) and personal.

I would recommend that anyone interested in medical medals contact us and we would be more than happy to answer any specific questions. There is no published catalogue; it exists only on our catalogue cards, but we would be able to send photocopies of the cards to interested collectors."

It is delightful to encounter someone like Lisa Schott who is willing to help collectors with their questions. Should you write to her for information, be sure to make your request clear, supplying all

pertinent facts. Also, allow several weeks for a response. And please do mention The Medallist.

THE BRITISH ART MEDAL SOCIETY

Medallic art is not dead. It lives and breathes and thrives, and it is being celebrated increasingly all around the world. In Britain, the major proponent of modern medallic art is BAMS - the British Art Medal Society. BAMS commissions today's artists, such as Peter Quinn, Lawrence Burt, and Ronald Searle, to design medals which commemorate or comment upon people, events, and philosophies of today and yesterday.

BAMS also publishes a biannual journal, The Medal, which comes out in the spring and in the fall. The editor of The Medal is Mark Jones, Assistant Keeper of Medals at the British Museum. Mr. Jones is well known to many medal collectors as the author of a number of scholarly works on the subject, including Medals of the Sun King, published in 1979, and A Catalogue of the French Medals in the British Museum, Volume I, published in 1982.

The Medal is not devoted entirely to contemporary work. The Spring 1985 issue contained an article on Baroque artist, Girolamo Vassallo, one on Edgar Boehm's 1875 medal of Thomas Carlyle, and another about the late nineteenth century medals of Elinor Hallé. There was also a delightfully detailed account entitled "Emil Fuchs in England" by Mark Jones.

The Medal is a slick publication - in the finest connotation of the word. High quality photographs abound. One which nearly fills the 8 1/4 x 11 1/2" page is of the fascinating 1932 dual portrait of Sir George Francis Hill by Frank Bowcher. Fuchs' study of Princess Alexandra as "The Princess of Piety" is also flatteringly reproduced.

Americans are welcome to join the British Art Medal Society or to subscribe to the journal. Annual membership is very inexpensive (10 pounds), includes a subscription to the journal, and requires the purchase of at least one BAMS medal (30 pounds each) per year. As the exchange rate is close to even, these amounts may be translated into dollars, with an additional \$3.00 to cover bank charges. (There are shipping charges added to the cost of medals.) \$17.00 American will bring you a year's subscription to The Medal alone.

For further membership or subscription information, please write to: John Cooke, 7 Amersham Road, Beaconsfield, Bucks, HP9 2HA, United Kingdom.



OBVERSE BY G. DEVREESE



REVERSE BY R. BOSSELT

ARE TWO HEADS BETTER THAN ONE?

What would Saint-Gaudens have thought of this piece? Not only does it combine the work of two different men on one medal, but no attempt has been made for the reverse to compliment the obverse. The two sides are as unlike as caterpillar and butterfly - they are of the same species, but they certainly don't look it.

The Ernest Babelon medal was issued in 1911 to commemorate the International Numismatic Congress held in Brussels in 1910. Apparently, the idea behind the medal was to produce examples of two different methods of die-making. The obverse by Godfried Devreese was created with the then still new (and very much frowned-upon) reducing machine. Devreese modeled his profile of Babelon on a larger more comfortable scale than that of the finished product. After reduction by the machine, the design was re-worked by Devreese (or possibly another engraver) to insure that all the details were in proper perspective.

The reverse design by Rudolf Bosselt was modeled in the exact size of the medal: 64 mm. Bosselt worked in the approved traditional (and much more difficult) method of engraving directly on the die.

The methods differ vastly - and so do the styles of the two artists. Devreese's portrait of Ernest Babelon reminds us of a painting. We can almost detect fine brush strokes, and it is easy to imagine the artist working in that method of creation. It seems an understated portrait of a man we're sure we'd like to meet. The medallist has taken care to define the laugh wrinkles around the subject's eye. The moustache is combed proudly, almost forming a smile on M. Babelon's cheek. The legend around is simple and perfectly placed, complimenting rather than overwhelming the subject: ERNEST BABELON DE L'INSTITUT. Devreese does not hide his signature

beneath a truncation, however. It is in full sail next to M. Babelon's collar: G. Devreese / 1910.

When we turn the medal over, we are going back in time - not just in the method, but in the use of the helmeted goddess Athena. She holds a spear in her right hand, and the upper portion of a shield is visible to us. The "frieze" on the latter reminds us of a Greek vase. The roundness of the helmet and the shield are echoed and reinforced by the strong wide border around Athene in which the words: CONGRES INTERN. DE NUM. ET D'ART DE LA MED. BRUXELLES 1910 are carved. The legend shares equally in strength and size with the figure.

Bosselt, a native of Brandenburg, was described by a contemporary critic as having benefitted from his study of French technique while remaining "essentially German in character. His sharp-lined portraits, figures, and ornaments betray the decorative artist." There is no denying the decorative nature of Bosselt's work here. It is linear and cool.

The figure of Athene does nothing to add to our knowledge of the man portrayed on the obverse of the medal. Actually, Athene, symbolizing ancient Greek coinage, could be the obverse design of the Numismatic Congress commemorative. The Babelon medal disturbs us partly because the two sides do not relate to one another but mostly because there is no reverse. It is a piece with two "heads" and no "tail". We leave it to you, the collector, to decide if this medal illustrates the old axiom "Two heads are better than one".

Footnotes:

1. International Studio, Vol 33, 1908, p 74.

A sharp-eyed reader, T.S. of New Haven, Conn., has suggested that the IO IO on MM # 2 might just be a signature. He thinks it could stand for Josph Josephson, Ian Johnson, or some such combination. It's a nice thought, but we're a little skeptical. After all, what medallist was ever so bold as to sign his name as part of the legend around the subject? Pisanello made a border of his signature - but only on the reverse. Can anyone think of an artist who signed within the obverse legend? How about one who signed IO IO?

At press time, we still have no word from Germany on MM # 1.

In the words of Alice in Wonderland, Mystery Medal # 5 is "curiouser and curiouser!" The creature on the front has the tail of a beast, the body of a fish, feathered wings, a woman's breasts, the neck of a horse - and the head of a bearded man. And what can anyone make of the reverse? Curiouser and curiouser indeed. MM # 5 was found at a coin fair in San Francisco. It is bronze and is pictured here as close to actual size as possible. What it's all about is anybody's guess - We'd love to hear yours!



OBVERSE



REVERSE

MYSTERY MEDAL # 5

Richmond, Indiana is just off Interstate 70 a little over sixty miles east of Indianapolis, and a hop, skip and a jump from Dayton, Ohio. In the heart of Richmond is a building of Grecian splendor: McGuire Memorial Hall, home of the Art Association of Richmond.

As you may have guessed, the Art Association owns a collection of medals. Consisting of 94 Society of Medalist pieces dating back to 1930, the collection was the gift of Mrs. Harry R. Lontz. Artists whose work is represented in the collection include Paulanship, R. Tait McKenzie, Gertrude K. Lattrop, and both Adolph and Robert Weinman.

The collection is in storage, but may be viewed by appointment. The Art Association is open Sept. thru Dec., Feb. thru June, from 9 - 4 Monday thru Friday and from 1 to 4 on Sunday. Please write to: Director Ruth B. Mills, Art Association of Richmond, McGuire Memorial Hall, Whitewater Blvd, Richmond, Indiana, 47374. You may also phone her at 317-966-0256.

Coming in the December issue of The Medallist ----

HOW TO PHOTOGRAPH YOUR COLLECTION - A step-by-step instruction for the Complete Amateur;

A FEW NOTES ON MEDALS - Great composers who have been further immortalized by great medallists;

And - a profile of famous Lithuanian medallist, VIKTORAS BARNAUSKAS!

You won't want to miss these articles - as well as many more fascinating features to come in future issues. Don't let your subscription lapse! Fill in your re-order notice and mail it in today. While you're at it, send us your thoughts on Mystery Medal # 5 - or send your own Mystery Medal (black & white photo, please).

ENCLOSED IS MY \$5.00 CHECK FOR A YEAR'S SUBSCRIPTION TO 'THE MEDALLIST'.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

MAIL TO: THE MEDALLIST, PO BOX 56-122
OCEANSIDE, CA. 92056

THE MEDALLIST

VOLUME 2, NUMBER 3, DECEMBER, 1985. PUBLISHED QUARTERLY AT OCEANSIDE, CALIFORNIA

A FEW NOTES ON MEDALS

The following is the first in a series of articles about great composers who have been further immortalized by great medallists.

THE GENIUS WAGNER...

Wilhelm Richard Wagner was born in Leipzig, Germany on May 22, 1813. Wagner's genius for composing as well as for alienating his fellow man was displayed at an early age. His first musical composition was performed in public when Richard was eighteen, and his first opera, "Die Feen", was completed when he was twenty-one. By then he had already been labelled a self-willed eccentric by his music teacher.

Wagner was an innovator in the field of opera. He believed that the music and the drama of opera should share equally in the production, and he wanted to rid the art form of phony gestures and overacting. Wagner was also a social revolutionary. His part in the revolt of 1849 caused him to live as an exile outside of his native Germany for twelve years. In Paris and Zurich he worked hard at perfecting his musical style.

In 1861, following years of work, the expenditure of many thousands of dollars, and 164 rehearsals, Wagner's opera "Tannhauser" opened on the stage of the Grand Opera in Paris. Wagner's political enemies had plotted to doom the production, and doom it they did, with a "scandalous riot" erupting in "howls and dog-whistles" that caused "Tannhauser" to close after its third performance. 1

Broken-hearted and very much in debt, Wagner found an unlikely friend in "mad" King Ludwig of Bavaria who invited the young genius to move to Munich and write his operas. Ludwig paid Wagner's bills, provided him with a house, and even settled an annual grant on the composer. There he completed "Tristan and Isolde", "Die Meistersinger von Nürnberg", and "Die Walküre".

Wagner's operatic productions were so huge that there was no theatre in Munich large enough to properly stage them. Naturally, the genius set about building one at Bayreuth, completed after great expense, "almost insuperable difficulties", and four years of work, in 1876. 2

The composer's love life was as stormy as the rest of his existence. Married in 1836, he and his wife spent many years apart. She died in 1865. In 1870,

Wagner married his mistress Cosima, Franz Liszt's daughter, and former wife of Hans von Bulow, the conductor of many Wagnerian operatic performances. Richard's marriage to Cosima lasted until his death from heart failure in 1883. He was buried in the tomb which he himself constructed in the garden behind his house in Bayreuth.

Footnotes

1. Encyclopaedia Britannica, 1929, Vol 23, p 278.
2. Ibid, p. 279.



BRONZE, 66 MM

"LE GENIE DE WAGNER"

BY LUCIEN BAZOR



Lucien Bazor was born in Paris on January 18, 1889. He first studied medallist art with his father Albert, later attending the Ecole des Beaux Arts where his mentor was the great Auguste Patey. Lucien first exhibited at the Paris Salon of 1912. In 1923, he was awarded the Prix de Rome. When Patey died in 1930, Lucien Bazor succeeded him as chief engraver at the Paris Mint, a post he occupied until 1958.

Critic Jean Babelon described Bazor as a "perfect technician", an epithet which seems most apt when applied to his almost rigid obverse portrait work, such as that of the stern-faced Wagner wrapped in his voluminous cloak. Bazor's reverses exhibit more freedom, and the lyrical tribute to the composer is no exception. The majesty of the Wagner's operatic crescendos has been captured in this reverse. A nude male representing Music stands firmly footed on a craggy cloud-draped mountain top holding a harp on high. Behind him, broad ribbons of sunlight slice through the clouds to light the earth below with Wagner's heavenly music. Surely this is beyond the capabilities of a mere "technician", for only a

genius could portray the essence of Wagner's magnificent music in hard, cold bronze.

AMSA

Many of our readers know about - and belong to - AMSA. For those of you who do not know of its existence, AMSA is the acronym for the American Medallist Sculpture Association. AMSA has been at work for more than three years promoting present-day medallist art in this country and in Europe. AMSA president, Alan Stahl, describes some of the Association's major accomplishments during its first years:

"We have mounted a highly successful show in New York, which travelled to Colorado and San Francisco; sponsored a competition for a United Nations medal; visited the U.S. Mint, the Medallist Art Company, and the studios of several medallists; and had a series of lecture-demonstrations on aspects of medallist sculpture."

Last June, AMSA members at the 1985 congress of FIDEM (Federation International de la Medaille) in Stockholm were involved in a major coup. Thanks to their efforts, the 1987 FIDEM congress will be held in Colorado Springs. Described by Alan Stahl as probably "the major medallist event in America in our era", the October, 1987 conference with its attendant lectures and exhibits, will be an absolute must for all lovers of medallist art.

In 1985 AMSA began publication of a journal called Medallist Sculpture. The first issue contained articles by such authorities as Elvira Clain-Stefanelli, Executive Director of the National Numismatic Collections at the Smithsonian, John Cook, the well-known medallist artist and professor of art at Pennsylvania State University, and Alan Stahl, AMSA president and Curator of Medals and Decorations at the American Numismatic Society. Future issues promise news of current goings-on in the world of the medal as well as historical and philosophical commentary.

Another publication in the offing (it should be available by the time you read this) is the AMSA Directory of Medallist Artists. The directory will feature the work of living artists and is meant for use by anyone seeking to commission a medal. It will be free to AMSA members and available at a minimal cost to the general public.

Even though AMSA's membership is made up primarily of medallist artists, the organization welcomes anyone with an interest in learning about and promoting the art. Annual dues are \$25.00. For further information, to join AMSA, or to order the Directory, please contact Maryvonne Rosse, AMSA secretary, 431 Buena Vista Road, New York, NY 10956.

PEACE AND FRIENDSHIP IN PORTLAND, OREGON

J.D. Cleaver, Curator of Collections at the Oregon Historical Society in Portland, tells us: "We do not think of our museum as having a medal collection and do not have a published catalog of such. We do have medals in our collections consistent with our collecting policy, which is primarily related to Pacific Northwest (especially Oregon) history."

Curator Cleaver goes on to mention a few of the Historical Society's more important pieces, not the least of which is the 1787 Columbia medal. The "Columbia", owned jointly by architect Charles Bullfinch and five other prominent New England businessmen, was the first ship to carry the American flag around the world. Captain Robert Gray is credited with the discovery of Oregon when he sailed the "Columbia" into the mouth of the "great river of the west" and named it after his vessel.

The number of Columbia medals struck to commemorate the ship's globe-spanning voyage is not known, but certainly the issue was small. The silver copy at the Oregon Historical Society may have been awarded to Captain Gray himself, making it an extremely important record of Oregon history.

Numerous other medals in the Historical Society's collection include a Jefferson Peace Medal which Mr. Cleaver believes was given by Lewis and Clark to a Nez Perce chief in 1806. The Oregon Historical Society uses the obverse of this "Peace and Friendship" medal as its official seal and the reverse as the logo on its publications.

The Oregon Historical Society is located at 1230 S.W. Park Avenue, Portland, Oregon, 97205. The hours are Monday through Friday, 9 to 4:45; the telephone number is 503-222-1741. An appointment is not absolutely necessary, but for optimum "peace and friendship", do call or write to Curator J.D. Cleaver in advance.

A GOOD CATALOGUE TO SEND FOR - Medallic Art of the United States 1800-1972, The R. W. Norton Art Gallery, 4747 Creswell Ave., Shreveport, La. 71106. Only \$3.50, postpaid.

We've mentioned it before, and we think it bears repeating. This is a little beauty, especially valuable to those of you who collect American medals. It is well illustrated with clear black and white photos of several medals exhibited at the R. W. Norton Gallery in 1972, many of them in the Gallery's permanent collection. There is quite a bit of detail about the medals, the mints which issued them, and the artists who designed them. The catalogue also contains a succinct history of the art medal by John M. Hepburn, and an article which describes the modern method of minting medals. If you are a total neophyte on the subject of medals, the Norton catalogue will give you a clear idea of what it's all about.



MISSOURI NUMISMATIC SOCIETY
5005 SO. GRAND AVE.
ST. LOUIS, MISSOURI 63131
481-7630

VIKTORAS BARNAUSKAS, MEDALLIST FROM LITHUANIA

Throughout most of the 19th century, Lithuania was under the mighty thumb of the Tsar of Russia. In 1863, weary of being forced to live their lives as Russians rather than follow the ways of their homeland, the citizens of Lithuania rose up against the cruel tyranny. As is usually the case, cruel tyranny was also mighty, and the rebellion was quickly quashed. The punishment meted out was strong: the printing of books and documents in any language other than Russian was strictly forbidden.

It was into this hostile atmosphere that Viktoras Barnauskas was born on June 12, 1871. The Barnauskas family lived in Shavili, a town of about 5,000 souls, not far from the Balkan Sea. There, Viktoras' grandfather earned a living as a blacksmith, and his father worked as an engraver of headstones, metal and gems.

It seems that the Tsar's long arm did not reach into Shavili, for Viktoras' father was able to tutor his young son in languages, history, and the wisdom of the Talmud. When Viktoras turned thirteen, the beginning of manhood in the Jewish religion, the teaching changed to an apprenticeship in his father's trade.

By 1887, when Viktoras was sixteen years old, he was sufficiently skilled as a seal-cutter to set off on his own. Seals were then in great vogue among the Russian middle class, and the young man was busy travelling from inn to inn taking and filling orders for the fad of the Eighties. During the next three years, he found work in Lithuania's larger cities. In Mittau, Viktoras worked as a line engraver; in Riga, he apprenticed with a jeweller; and finally, in the capital city of Kovno (now Kaunas), he settled into what would surely have remained his life work, engraving jewelry, seals, and musical instruments.

Young Viktoras did his work too skillfully. A fellow craftsman, jealous of the nineteen year old's accomplished artwork, contrived a plot which resulted in Viktoras' arrest. A government agent asked the young engraver to cut a government seal. The innocent youth complied, unaware of a "Catch 22" law which forbade the engraving of government seals by anyone other than the government. Facing a possible sentence to Siberia, Viktoras fled to America.

He arrived in New York, penniless, on May 17, 1890. He was just a month shy of his twentieth birthday and he now answered to Victor. In this strange new world whose language he did not speak, he was reduced to selling matches on Fulton Street. Soon enough, he "graduated to the superior opportunities of a sweet-shop in Brooklyn". Victor's free time was spent with another hometown Shavili boy, the two of them keeping company with "a group who debated Socialism".

But things changed, and rapidly. Victor leaned English well enough to apply for and land a job with a jeweller paying \$4.00 per week. From that, he graduated again to seal-engraver, and within a year his earnings had leaped to \$18.00 a week.

Once again he had found his niche, this time in a jeweller's shop on Essex Street in New York City.

One day, City College professor Sigmund Oettinger, ever alert for tiny portraits to add to his coin and medal collection, spotted a metal badge in the Essex Street shop. The badge, a bust of Beethoven which Victor had executed for a "singing society", so pleased the professor's senses that he demanded to know its maker.

We can imagine professor Gettinger clapping young Victor on the back, shaking his hand in a vigorous grip, and leading the younger man off to a meeting of American Numismatic Society members. There is more back-slapping, cigars are lighted, a bit of port is trickled into crystal goblets, while the youthful engraver gazes at his surroundings: case after case filled with coins and medals of gold and bronze and silver, ancient and modern, elaborate and simple. To the young man from Lithuania who has never even been inside a museum, this is a revelation indeed. We can imagine a fairy god-mother waving a wand, a cartoon light bulb popping above the immigrant's head, a lightning bolt from the gods. Shall we add sound-effects? Why not? A trumpet fanfare - a drumroll - the first four notes of Beethoven's fifth: the medallist Victor David Brenner is born.

TWO EXAMPLES OF BRENNER'S WORK
TO RIGHT, PROF. ADOLPH WERNER
BRONZE, 47 x 64 MM
BELOW, THE FAMOUS WHISTLER
PLAQUETTE WITH THE STRUTTING
PEACOCK ON THE REVERSE
SILVER, 89 x 65 MM



The next few years in Victor's life must have been exciting and wonderfully rewarding. He enrolled in the Cooper Union (one contemporary source states that he stayed but one month), the National Academy of Design, and the Art Students League, where he studied the art of sculpting. He continued to work

hard as a seal-cutter and jewelry engraver, putting aside enough money to send for one of his brothers in 1892 and the rest of his family, including his parents, in 1893. By 1894, Brenner had his own shop on Fulton Street and was designing and engraving medals along with jewelry and silver. His first commissioned medallion piece, gained through his acquaintances at the American Numismatic Society, was of Dr. Muhlenberg for the opening of a ward at St. Luke's Hospital.

By 1898, Brenner had put aside a sum sufficient to buy his passage to France. He closed his shop and set sail for an enviable experience: five years of study with Peuch, Roty, and Charpentier. Under this tutelage, Brenner's work blossomed. In 1899, he turned out the exquisite portrait of little Anita Stuart, looking as if she'd just stepped through the Looking Glass, and the somewhat solemn profile of the manly young Rene in his sailor suit.

In 1900, Brenner designed the plaque for the Universal Exposition in Paris. He won a bronze medal at the Exposition, and received an Honorable Mention from the Paris Salon of that year.

After five years of studying, working, and travelling through Germany and Italy, Victor Brenner returned to his adopted home of New York City. Here he began to pass his new-found knowledge to others by teaching courses in die cutting and coin and medal engraving at the National Academy. In 1903 he executed the Amerigo Vespucci plaque for the American Numismatic Society. Also, in that year he was commissioned to do the seal of the New York Public Library for its new building on 5th Avenue.

Brenner returned to Paris in 1904, devoting the next four years there to refining his art. He exhibited at the Paris Salon of 1904, and also in Berlin, Munich, and London. When he returned to New York in 1906, Brenner was an accomplished sculptor and medallist.

In 1908 he did a portrait of President Theodore Roosevelt from life at T.R.'s home in Oyster Bay, New York. This image of the President appears on the Panama medal, a copy of which was awarded to everyone who worked on the Panama Canal for two years. It was at the President's sitting that the idea of using Brenner's portrait of Lincoln for U.S. coinage came about, for Brenner had brought his plaque of the Great Emancipator with him. Brenner pushed for the half dollar, but his portrait wound up on the penny where it still remains, touched unthinkingly by millions of fingers every day.

By 1909, the work of Victor David Brenner was on display in major museums in the United States and

western Europe. The "Monumental News" reported that there were 35 Brenners at the Metropolitan Museum, 18 at the Luxembourg Gallery in France, 17 at the Art Institute in Chicago, 12 at the Paris Mint, and 10 each at the Glyptothek in Munich and the Museum of Fine Arts in Boston.

As to Brenner's personal life, little is known. He was a member of the American Numismatic Society, the Architectural League of New York, and the National Sculpture Society. He was 42 years old before he finally married in 1913. As to his appearance, Brenner was slender and handsome, and "his gentle, dark-bearded features often showed a trace of Slavic melancholy".² He died after a long illness at Montefiore Hospital in New York City on April 5, 1924.

we have space for here. We are forwarding this list to Glenn Smedley, and we would be delighted to round it out with proof that some of the works are still in existence today.

#1 A FLOWER BOX

This appears to be of rough-hewn stone, but perhaps that is because of the poor quality of the photocopy sent to us by the Ryerson Library in Chicago. It appeared in a 1918 publication, and there is no detail at all in the text. Two nude boys kneel at either side each holding the ends of a garland which is wrapped around two "medallions", the left one being identical to Smedley # 112, and the right one to Smedley # 113.

#2 A LIFE-SIZE BUST OF CHARLES ELLIOT NORTON

We have no photograph of the bust, and we do not know its composition. All we can tell you is that it was exhibited by Brenner in the Paris Salon of 1904.

#3 A QUARTER-SIZE GROUP OF TWO NUDE FIGURES

We wish we could at least tell you if the nudes are male or female. Perhaps the writer who described the work in 1909 was too bashful to say. He did tell us that Brenner was "working it out from the stone with mallet and chisel in the good old-fashioned way."

Footnotes

1. Coffin, Charles H. "Victor D. Brenner, Medallist" International Studio Vol 17, 1902, p xci.

2. Dictionary of American Biography Vol 11, Scribners, NY, 1929, p 18.

MISSING WORKS BY VICTOR D. BRENNER

"Apparently Brenner did not keep a complete record of his works and was careless in those that were made." So writes Glenn B. Smedley in the introduction to his very welcome publication "The works of Victor David Brenner", first printed in The Numismatist in July, 1983, and now available as a small paperbound catalogue from the ANA. Heretofore, there was no comprehensive list of Brenner's work at all. Mr. Smedley's task was monumental and must have consumed years. Such a list cannot be expected to be complete, and, as Mr. Smedley states in his introduction, he welcomes any additional information which we medal collectors can supply.

In the course of our research, we have come across a number of pieces by Brenner which are not listed by Glenn Smedley. Some of these are as ethereal as wisps of smoke, as they are referred to only in passing. Others appear in photographs which accompany the contemporary text. Still others are buried - and finally lost - in a mound of paper documentation.

A list of our "missing Brenners" follows. If any of them seem at all familiar, if you have any clue to their present whereabouts, please write to us. In some cases, we can provide you with more detail than



This tablet, "The Breast of Nature", with its large-as-life male figures, is one of the missing works by Victor Brenner.

#4 "THE BREAST OF NATURE"

We have a good, clear photograph of this one (which we will attempt to reproduce here), as well as the suspicion that it might be found somewhere in New York. Described as having life-sized figures, the tablet was exhibited in Manhattan in 1911. It is a low relief of two male nudes kneeling to drink from a waterfall. The male on the left is the same as the obverse of Smedley # 91.

#5 ABRAHAM LINCOLN STATUETTE

We have a photograph of VDB at work on this one, a standing Lincoln with right foot forward and left hand to lapel. The caption reads, "Victor D. Brenner is a specialist on Lincoln. He is shown here working on a portrait of 'Abe' and we owe to him the design of that much despised but highly decorative coin, 'the Lincoln penny.' " The statuette is about half life-size.

#6 THE SOPHIE J. NICOLAI TABLET

Judging from the not-too-great photocopy we have, this piece ranks high on the list of Brenner's finest work. The subject is a young girl dancing. She wears a short toga-like garment and she waves a scarf behind her head. The bronze tablet was done in high-relief, measures 23 x 34", and at one time was installed in the New York Training School for Teachers, long since defunct.

#7 THE LYMAN ABBOTT PLAQUE OR PLAQUETTE

More probably a plaque, this piece was the proud possession of "The Outlook" magazine and was published by them to accompany Brenner's obituary. The subject was a former editor of the magazine, and he is depicted at his work, seated in an armchair writing with a quill pen. He faces to right, pine bows above his head, pillars on either side of him.

#8 A MARBLE BUST? OF MISS F.

Described by a reviewer as a "marvelous portrait in marble" and as being "serene" and "intensely vital", this piece was exhibited along with "quite a large collection of his medallion portraits" at the April, 1908 National Sculpture Society show in Baltimore. Now you know as much as we do.

#9 TWO LITTLE BRONZE INSECTS

The last - and certainly the most unusual - "missing Brenner" was mentioned in the October, 1909 edition of "The Monumental News". We quote every syllable: "Another example of spirited and delicate design, in which Parisian influence can be traced, may be found

in the two little bronze insects for the binding for a catalogue of the Walters China collection, executed during a trip abroad in 1900,"

AND A BRENNER FOUND.....

#118A - ABRAHAM LINCOLN PLAQUE

We have taken the liberty of assigning a Smedley Number to this plaque. It appears to be nearly identical to Smedley # 118, being a portrait of Lincoln set within a circle that is centered in a 33" x 33" bronze plaque. Both the inscription of Brenner's name and that of Gorham Company appear to be in the same locations as on Smedley #118 (we cannot read every word in the photograph we have). This particular plaque was a "Neighborhood Gift to the Washington Irving High School" in Manhattan in 1915, and there it remains to this day.

MYSTERY MEDAL

We have a number of guesses regarding Mystery Medal # 5. It may be an admittance token for a secret society. It could have to do with the occult. We tried looking at tarot cards but could make no connection. One reader guessed that the stars represent the Hawaiian Islands and the portrait is that of King Kalakaua who ruled Hawaii from 1874 to 1891. We can find nothing to substantiate that idea or to explain why the king would have been portrayed in such a bizarre manner. Every time we look at the photos of the medal we come up with more questions - and no answers. Why the banners? What does the Janus-like figure represent? If you can come up with any solution, please write to us.

COMING IN THE MARCH, 1986 ISSUE...

The Medallist goes to Austin, Texas, for a first-hand report on the SWENSON COLLECTION at the Texas Memorial Museum. The Swenson Collection numbers some 2000 medals from nine European countries, some dating back to the seventeenth century;

HOW TO PHOTOGRAPH YOUR COLLECTION - We promised it for this issue, but we ran out of space;

A FEW NOTES ON MEDALS - The second in our series about the art of music as depicted by masters of medallist art.

ENCLOSED IS MY \$5.00 CHECK FOR A YEAR'S SUBSCRIPTION TO 'THE MEDALLIST'.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

MAIL TO: THE MEDALLIST, POBOX 566132
OCEANSIDE, CA. 92056

THE MEDALLIST

VOLUME 2, NUMBER 4, MARCH, 1986. PUBLISHED QUARTERLY AT OCEANSIDE, CALIFORNIA

SOME NOTES ON MEDALS

The following is the second in our series of articles about great composers who have been further immortalized by great medallists.

"THE WALTZ KING" PORTRAYED BY "THE INVENTOR OF ALLEGORIES"

Johann Strauss, Jr. was born in Vienna in 1825, the eldest son and namesake of the popular composer. Johann Senior discouraged his sons from following in his footsteps, an odd course of action for someone so beloved by his contemporaries for his musical contributions. Young Johann's mother was not of the same mind as her husband, and she managed to provide the boy with secret violin lessons. Strauss, Jr. did fulfill his father's wish that he take up a profession other than music by becoming a bank clerk. It was not until his father's death that the younger man felt free to abandon the teller's cage and cash in on a career in music.

Strauss toured Austria and Germany with his bands, and later became the conductor of court balls. He composed nearly 400 waltzes, among them the famous "Blue Danube". His operettas include "Die Fledermaus" completed in 1874. Strauss was married twice, the first time to popular singer Henriette (Jetty) Treffz. After she died in 1878 he wed Angelica Dittich, who was also a singer. Strauss died in the city of his birth in 1899.

Almost all of the above information about the Viennese composer can be gleaned from careful study of Scharff's medal. The obverse portrait is strong and simple. There is pride in the set of the shoulders, determination in the aging face (Strauss was nearing 70), and majesty in the lionlike tangle of hair. Only the name JOHANN STRAUSS and the birthdate GEB: 1825 are given. Scharff's signature is just below the truncation.

The reverse is rich in symbolic detail - one of Scharff's fortes. There are an oak tree, a palm branch, a theatrical mask, a bat, a pen, and at least three musical instruments. In the background is the royal ballroom where couples waltz beneath an elaborate chandelier. The occasion of the medal was Strauss' 50th anniversary as a conductor, and we are told this in a banner with seems to float above the dancers: ZUR FEIER SEINES 50 JAERHIGEN KUNSTLERISCHEN WIRKENS/ 15 OKTOBER. The year 1894 appears amidst curleques below right.



JOHANN STRAUSS, JR. BY ANTON SCHARFF
BRONZE, 60 MM

Scharff, too, was born in Vienna, on June 10, 1845. He began study at the Academy of Decorative Arts when he was fifteen, and two years later he became the pupil of David Boehm. Throughout his lifetime Scharff was awarded many titles and prizes. He was Chief Engraver of the Vienna Mint as well as Court Medallist. He died on July 6, 1903.

To describe Anton Scharff as a prolific medallist seems almost an understatement. The listing of his plaques and medals in Forrer's Biographical Dictionary covers seven full pages plus six partial pages. Scharff's output for 1894, the year of the Strauss medal, totals two dozen pieces - and that seems to have been one of his less productive years. Not bad for a man who "made it a point never to work after noon time". 1

Victor Brenner praised Scharff for his "exquisite delicacy of technique" 2, and a contemporary art critic wrote of Scharff's "singular gift of playful fancy sometimes grotesque, sometimes a little sensational". 3 Roty's biographer, Dr. George Kunz, lamented the fact that Scharff did not receive the world-wide acclaim that was awarded to the great Roty. It was Roger Marx who dubbed Scharff the "Inventor of Allegories". 4

Today Scharff's exceptional portrait medals with their elaborately detailed allegorical reverses are highly collectible, popping up regularly at auction and selling for handsome prices.

Footnotes

1. Kunz, Dr. George Frederick; "The Late Louis Oscar Roty" The American Journal of Numismatics, Vol 47, 1913, pp 98-99.
2. Brenner, Victor; "The Art of the Medal", N.Y., 1910, p 19.

3. Scribner's, Vol 24, Oct, 1898, p 510.
4. Marx, Roger; "The Medallist's Art",
International Studio, Vol 13, 1901, p 231.

MANSHIP AT THE NORTON

It is refreshing to see an art museum which unabashedly admits to promoting tourism - especially when the result is as inviting as the Paul ManSHIP Exhibition on display through March 19, 1986, at the Norton Gallery in West Palm Beach, Florida.

Two rooms of the Norton are devoted to ManSHIP's sculpture, all of it spaced so that there is ample room for contemplation. Medallists and medal collectors will be especially pleased with the Norton's contribution to the cause: a simple yet eloquent explanation of the art of the medal. This legend accompanies a display of three of ManSHIP's bronze medallions and a marble portrait plaque of a young girl.

Although there were no medals included in any of the Norton Gallery's permanent displays at the time of our visit, we did enjoy the Barye bronzes as well as the varied works in the sculpture garden. Anyone who owns a medal or two by Brenda Putnam would enjoy gazing at her voluptuous marble nude which sleeps in a protected corner of the garden.

The Norton Gallery and School of Art is located at 1451 S. Olive Avenue in West Palm Beach, Florida. Hours are Tues-Sat 10-5 and Sun 1-5.

PHOTOGRAPHING YOUR COLLECTION

by C. Isherwood

Of course you want your collection photographed. A picture is worth 10,000 words isn't it? The only problem is who will do it - or is it the only problem? You could hire a professional photographer and be assured of a good job. Unfortunately this is a costly course of action, and there is definitely a loss of confidentiality to consider. WHY NOT DO IT YOURSELF? The expense is far less, confidentiality is maintained, you can keep your collection in proper order, you have the luxury of working at your own speed, and lastly... photography provides a certain personal satisfaction.

Although photography has been around for well over one hundred years, it is still a mysterious process for many of us. In order to dispel any fear of deep waters, we will wade into the subject very slowly.

The film you use in your camera has a chemical coating on it which reacts to light striking it after it has passed through the reducing lens of the camera. Further chemical treatment is then required to bring out the image, a topic far too deep for dipping into here. The speed of the film as indicated by the ASA number refers to the amount of light required to cause the film to react as desired. The higher the ASA number, the less light required to affect the film.

The film you use in this process will have a definite bearing on the finished picture. You may be tempted to use a fast - or even a super fast - film, thereby avoiding worries about such things as not enough light, improper depth of field, and even camera jiggle. I have found that the tradeoff for this security is very grainy pictures and loss of detail, so I use a slow film of about 32 ASA and adjust my camera to obtain the best depth of field consistent with the job's demands.

The f stops on the camera indicate the relative diameter of the lens that is open to receive light. The shutter speed is the speed at which the camera shutter opens and closes. The f stop openings and the shutter speed allow light to enter the camera in direct and indirect ratio to one another, depending on the need for more or less light.

Each f stop in ascending order reduces the lens opening by 1/2. Each f stop in descending order doubles the amount of lens opening over the preceding one. Each ascending increase in shutter speed doubles the speed of the preceding one, thereby reducing the amount of light delivered to the film by 1/2. By reducing the shutter speed one step downward you double the amount of light delivered to the film.

Most of you already own a 35mm camera for your leisure time use, so we will approach the photo project from this point. Film is a must of course. Color pictures are nice. They lend realism and warmth to the photograph and describe patina for us far better than words, but... they tend to fade, and do not show the details as well as fine grain black and white. Start out with a small roll of black and white film - not to exceed ASA 125. If you do some bad things the first time around you won't have lost too much.

Other equipment you will need to photograph your medal collection includes:

1. a cable release
2. a pair of reflector type lamps with 500 watt bulbs

3. a stand with a holder for the camera
4. a tape measure
5. a 210mm ruler (white with black markings)
6. a light meter
7. a set of closeup lenses
8. a piece of dull gray paper at least 8" x 10"
9. time, patience, and a place to work undisturbed.

It is not necessary to use very expensive equipment. You may be able to borrow some items, and what you do invest in will be there for your future enjoyment - especially if you do become hooked on the pleasures of close-up photography.

If you have one of the newer 35mm cameras you probably won't need a separate light meter. Many cameras now come with a built-in light meter, and some even have automatically set openings, shutter speed, and automatic focusing.

And now, let's go to work.

Place your camera stand on a table of convenient height and attach the camera so that the lens is towards the bottom and the view place is easy to see through from a standing position. You may have to adjust the height of the camera for focus later. Next place the lamps, one to each side of the base and at right angles to your position. The optimum adjustment of the lighting angle is 45 degrees from the plane of the base of the stand. 500 watt photoflood bulbs will provide the best light for your work.

It is very important that your camera is firmly attached to the stand.

Attach the cable release to the camera shutter release mechanism.

The reflector may be made from a 2 ft. x 3 ft. piece of stiff cardboard covered with aluminum foil, or you can buy one at a photo store. The reflector may not be necessary if you notice that there are no shadows thrown to the sides of the medals you are photographing. If there are shadows, place the reflector in such a way as to eliminate them or at least render them innocuous.

Attach your No. 1 closeup lens to the front of the regular lens of your camera. After some experimentation you may find a different closeup lens will give you better results. I have found that the No. 1 closeup lens works best for me.

Load the camera with a roll of slow speed black and white film. Place a medal on a piece of dull gray paper on the base of the stand. Adjust the camera so that the medal is in focus. Place the 210mm

ruler on the paper so that when you look through the view finder it shows up near the edge of the viewable field.

By the way, the reason for the 210mm ruler is to indicate the actual size of the medal when you have developed the film and want to reproduce the finished picture to its actual size. A photo finisher can enlarge your negative so that the finished photo is the exact size as the medal you have photographed.

Get out the light meter. Set the ASA Indicator at the speed indicated on the film box. Switch on the lamps, adjust the reflector if necessary to delete shadows cast on the paper beneath the medal. At this point hold the light meter at the lens level and pointing at the medal. This will result in a reading of the amount of light that is reflected from the medal to the lens.

The light meter reading indicates a number. We will use an arbitrary reading of 14 1/2. On my meter if I set the f 11 mark opposite the reading mark of 14 1/2 the camera speed setting will show opposite the f 11 mark at 1/6th of a second. Most cameras do not have a setting of 1/6th of a second on them, so look along the available settings to the one that best approximates the setting available on your camera. On my camera it is f 5.6 and 1/25th of a second. Set your camera accordingly, put the subject medal into focus, cock the shutter and shoot.

Until you become proficient at this a good way to be sure you get a good picture is to "bracket" your shots. This is done by shooting at an f stop above and at an f stop below the f stop you already have shot with.

Another method of photographing your collection is to use "outdoor available light". That is, actually using daylight to do the job. There is no better, or cheaper, source of light and if done at the brightest time of day, undesirable shadows are entirely eliminated. Your light meter readings will be higher than they are indoors. This allows the use of faster shutter speeds, even the possibility of hand holding your camera. It is advisable to use some sort of camera brace at speeds less than 1/250th of a second.

C.I.

WHAT IS THE PROPER SIZE FOR A MEDAL?

Benvenuto Cellini, who designed and executed medals for Pope Clement VII and for Alexander de' Medici in the early sixteenth century, answered that question with complete confidence. A medal, he said, should be "about as large as the hand of a child of twelve years."

The Texas Memorial Museum, part of the University of Texas at Austin, is home to the S. M. Swenson legacy of coins and medals. S. M. Swenson, who was the first Swedish immigrant to the Republic of Texas, purchased the collection from the estate of Swedish Baron B. W. Sternstedt in 1880. Twelve years later, Swenson donated the entire collection to the University of Texas.

We paid a visit to the Texas Memorial Museum in January. Curatorial Assistant Cheryl Wolfe greeted us, explaining that although the 2500 coins in the Swenson Collection are catalogued, the 2000 medals are not. The medals have been numbered and listed by the subject's country, however. From these lists we chose what we wished to see. Next, Miss Wolfe ushered us into the storage area where we were allowed to view our selections one by one.

As you might expect, the collection runs heavily into Swedish subjects, with emphasis also on France, Switzerland, the German States, Spain and her colonies, and Russia. Subjects are primarily rulers. Exceptions are a number of the Edward Thomson "Religious Medals" and fifteen of Durand's "Series Numismatica Universalis Vivorum Illustrum". There are also some U.S. medals dating from the War of 1812 and the Mexican War as well as a few Presidential medals.

Unfortunately, we were unable to see many of the early French, Swiss, and Swedish medals, as they were in the conservation studio being readied for display. Although we regretted missing them, we were pleased to learn that the Museum is working with its medal collection - and placing some of it before the public. We had wanted to see the Henri III by Conrad van Bloc, a Cardinal Marattus by Chéron, and a Francesco de' Medici by Dupré. Our curiosity was also aroused by Swenson #145 of "Marie Antoinette Reine de France 1793" signed "W.M.", with the reverse legend "Pléures Et Vences La". Alas, it was unavailable as were several in a series of Louis XIV and Louis XV by various artists.



THE BAPTISM OF THE KING OF ROME
BY BERTRAND ANDRIEU

We did see some of the many Napoleons, among them Swenson #241 by Andrieu. (The specimen shown, identical to Swenson #241, is from another private collection.)

Swedish monarchs from the early 16th century through the early 19th century are represented on a number of medals, obviously a very important part of the collection. Again, these were not in the storage area. They include three of Gustavus Adolphus done in 1632, 1633, and 1634 by Sebastian Dadler, as well as a series of Swedish rulers by Arfrid Karlsteen (1647-1718).

Moving on to Italy, we viewed #76, a gilt bronze of Antonio Ottoboni (1700) by Guseppi Ortolan, and #944, Cosimo as Duke of Florence by Poggini. (Again, the example shown is from a private collection other than the Swenson.) Unfortunately, there is damage to both of these medals. We also looked at #950, Innocent XI (1688) by Giovanni Hamerani, and #942, a bronze of Mary Tudor by Trezzo. (For more information on the Mary Tudor, please see the related article elsewhere in this issue.)



COSIMO DE' MEDICI



BY DOMENICO POGGINI

There are numerous Russian pieces in the Swenson Collection, including Birth and Death Medals of Peter the Great by Peter Paul Werner, several of Empress Anna by Samoil Yudin and Timofiel Ivanov, and a Vestner of Elizabeth I. Among the British works is a Dassler of Samuel Clarke.

Having pored over the medals for several hours, we thanked Miss Wolfe for her time and patience and bade farewell to the Swenson Collection. Before leaving the Texas Memorial Museum, we paused to view a large collection of firearms. Two handsome pairs of dueling pistols, one with elaborately carved ivory handles and the other worked in gold caught our eye. Both were designed for Peter the Great. We thought wistfully of an obvious compliment to the pistol display, one of Werner's portraits of the Tsar, locked away with the rest of the Swenson Collection.

Of course, the Texas Memorial Museum is planning to display a number of the Swenson legacy. The medals which we were unable to see in January will be on exhibit sometime during the coming year. We will be in touch with the Museum and will publish the dates of the exhibition in a future issue of The Medallist. A catalogue is also in the offing, and, again, we will keep you informed on that score.

Meanwhile, if you wish to learn more about the Swenson Collection, please write to: Cheryl Wolfe, Curatorial Assistant, History and Anthropology Divisions, Texas Memorial Museum, University of Texas at Austin, 2400 Trinity, Austin, Texas 78705.

A CLOSER LOOK AT SOME OF THE SWENSON COLLECTION

In the following articles, we explore two of the medals in the Swenson Collection. Accompanying photographs are not of the Swenson medals but of duplicates in other private collections. As sizes and material vary from collection to collection, and as such information was not included on the Swenson lists, we have omitted that data. In the case of the Winckelmann by Caqué, the Swenson version is bronzed white metal deeply gouged on the obverse, while the example pictured is a rich chocolate bronze slightly marred by bronze disease. Neither piece is a prime example. However, the subject so intrigued us that we couldn't resist writing about him.



JOHANN WINCKELMANN BY ARMAND AUGUSTE CAQUÉ

Johann Joachim Winckelmann was born in Brandenburg, Germany in 1717. His father was a humble tradesman, a shoemaker. Young Johann became a student of theology later landing the position of librarian to a cardinal in Rome. It was there that his lifelong interest in ancient art took flame, and Winckelmann went on to become a renowned archaeologist. His books on the subject are important reference works even today.

In 1768, Winckelmann was received with honor by Maria Theresa in Vienna. As a token of her esteem, the Queen bestowed a number of coins upon the brilliant young scholar. The coins spelled doom to Winckelmann, for when he displayed them openly during his journey home, he was set upon and fatally wounded by a knife-wielding thief. Winckelmann is buried near the sight of the murder in Trieste.

Armand Caqué was born at Saintes, France in 1793. He studied medalllic art with Raymond Gayraud. Caqué spent many years working under Napoleon III as Engraver to the Imperial Cabinet. He continued to hold this post despite his insistence on including the Duke of Reichstadt as Napoleon II in his Galerie numismatique des rois de France series, a move which was far from popular with Napoleon III. Caqué also worked for Amedee Durand on the latter's Séries Numismatica Universalis Vivorum Illustrum. The portrait of Winckelmann is in the Durand series. A prolific and somewhat prosaic medallist, Caqué died in Paris in 1881 at the age of 88.

Caqué's portrait of Winckelmann tells us next to nothing about the youthful archaeologist. The bust fills the space on the medal nicely, and the likeness is no doubt accurate. The reverse has received the standard Durand Edition treatment and is no more than an epitaph in Latin.

MARY TUDOR BY JACOPO DA TREZZO

Trezzo, who was principally a gem-engraver, was born in Milan in about 1515. Records of his work in precious stones, marble, etc., for Cosimo III de' Medici are preserved in the archives at Florence. Around 1550, Trezzo entered the service of Philip II of Spain. His small medallic output includes this portrait of Mary Tudor, consort to Philip II, which he combined on another medal with Philip on the opposite side.

Trezzo's work has been compared to that of Leoni; in fact, Trezzo's earliest medal, the portrait of Gianello della Torre, was once attributed to Leoni. Trezzo's portraits are strong and, apparently, quite accurate. His signature varies from I.A. TREZ to IAC. TREZZO, JAC. TREZ, and IAC. TR. He died in Madrid in 1589.

Examples of Trezzo's medallic work may be seen in the Kress Collection and the Molinari Collection. There is a silver copy of the Mary Tudor in the British Museum, and a brass example is in the Vernon Hall Collection at the University of Wisconsin in Madison.



MARY TUDOR BY JACOPO DA TREZZO, 1554 OR 1555

Trezzo's portrait of Mary shows the stern-faced Queen facing to left, a pearl-ringed cap on her head and wearing a richly brocaded gown. The legend around reads: MARIA I REG ANGL FRANC ET HIB FIDEI DEFENSATRIX. It is signed in the exergue JAC.TREZ. The reverse is of a seated female figure holding a palm as well as a torch with which she burns weapons of war. The legend reads: CECIS VISVS TIMIDIS QVIES.

MISSOURI NUMISMATIC SOCIETY
5005 SO. GRAND AVE.
ST. LOUIS, MISSOURI 63111
481-7630

If there had been popularity polls in England in 1554 or 1555 when this medal was executed, Mary Tudor's name would not have won a place on the list. Known widely as Bloody Mary, she led a life filled with tension, hatred, and despair.

Mary Tudor was born in 1516 to King Henry VIII and his then-Queen, Catherine of Aragon. When Henry divorced Catherine, having decreed that the marriage was incestuous, Mary was declared a bastard - a stigma which followed her all of her life.

She was 37 years old before she became Mary I, Queen of England. A devout Catholic, she was determined to return her country to the church of Rome. It was to that end that she wed Philip II of Spain, a man yet in his mid-twenties.

The epithet of Bloody Mary was given her during the years of Protestant uprising and the subsequent punishment of hundreds by hanging or burning at the stake. Mary was also criticised for entering into war with France as an ally of Spain, a struggle which cost England Calais. When she died in 1558, the nation gladly buried both a Queen and her ideas.

SOMETHING NEW AND WONDERFUL FROM SOM

The Society of Medalists, a division of Medallistic Art Company of Danbury, Connecticut, has been around for well over 50 years. Twice a year, the Society issues a new medal to members. SOM's latest issue number 111 is a powerful piece called "Bursting the Bounds" by Donald DeLue.

"Bursting the Bounds" is an extremely high relief medal nearly an inch thick, three inches across, and weighing in at a hefty one and a quarter pounds. The figure on both obverse and reverse is a nude male which DeLue says represents "all of us breaking out of our own handicaps to freedom".



"BURSTING THE BOUNDS"

BY DONALD DE LUE



The edition of this medal is limited to membership in The Society of Medalists. For \$100.00 a year, each member receives two medals. To join the Society, or for further information, please write to Paula C. Schmidt, Executive Secretary, The Society of Medalists, Old Ridgebury Road, Danbury, Ct. 06810.

AUCTION NEWS

World Art Medals' latest mail bid sale # 15 closes March 7, 1986. If you can't get in on the bidding, you might want to send for the catalogue, a real "Wish Book" if we ever saw one. There is a beautiful grouping of cathedral medals by Jaques Wiener, Bower's commemoration of the murder of Sir Edmundbury Godfrey, 41 Olympic medals, some of them very rare, and Dadler's 1632 Gustavus Adolphus: Selge of Breitenfeld.

World Art Medals' next auction is scheduled for May in conjunction with the Greater New York Numismatic Convention. For information on receiving past or future catalogues, write to: World Art Medals, POBox 6601, Philadelphia, Pa. 19149.

C & D Gale of Wilmington, Delaware has recently completed its second mail bid sale. Although the catalogue is laden heavily with tokens and so-called dollars, there are also a number of colonial medals, three lots of V.D. Brenner, and a circa 1880 Southsea photographic award medal.

To be added to their mailing list, write to C & D Gale, 2404 Berwyn Rd., Wilmington, De. 19810.

COMING IN THE JUNE ISSUE...

DEFINITIONS OF MEDALLIC TERMS BY HEDLEY BETTS,

HIGHLIGHTS OF WASHINGTON, D.C. - INCLUDING THE KRESS COLLECTION,

AND - A VISIT TO BROOKGREEN GARDENS.

ENCLOSED IS MY \$5.00 CHECK, PAYABLE TO E.J. LEOTTI, EDITOR, FOR A ONE-YEAR'S SUBSCRIPTION TO 'THE MEDALLIST'

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

MAIL TO: E.J. LEOTTI, EDITOR
THE MEDALLIST, POBOX 566132
OCEANSIDE, CA. 92056